

A & E Takes It Off!

By Jeannie Sprecher
Arts Editor

*We connect,
When we're together it's so perfect,
The way you shock me with your white, hot love,
I start to overload,
I explode when we connect* — Stacy Q

These words from a current hit represent a prevailing trend in today's lyrics. This poetry has surely "progressed" past the subtle hints of love once heard in favorites like Old Blue Eyes' "I Get a Kick Out of You," and "Polka-dots and Moonbeams." Today's artists don't even attempt to romanticize screwing.

Along with music, dancing has also changed. Ballroom dancing is a thing of the past, and in its place there is a barrage of pelvic thrusts and shaking busts. Still, one might wonder what *Relax, don't do it, when you want to come* and *white, hot love* really have to do with even today's dancing: Unless, of course, one is talking about the unadulterated male steam heat that gyrated across the stage and into the audience at Oscar's Monday night during Dale Galipo's "see it to believe it" G.Q. Revue.

Needless to say, the audience was comprised solely of women, lest we ignore the very attractive, ex-dancing cocktail waiters. Amongst the group were two separate bachelorette parties — women opening presents, drinking to delay and fidgeting anxiously in their specially coveted front row seats. Unfortunately the center front row seats were grabbed by the time the paying crowd arrived (a good reporter must be in the heat of the action to get an accurate story).

Perched further from the dimly lit stage was a group of older women, glasses fogged and roosted on the ends of their noses. What were these nice middle-aged wedding bands doing in a place like this? "To have a good time, why else!"

Although the women in the audience surely needed no clues in the lyrics to figure out what these dancers were up to, the songs raged the perfect subliminal messages and made for some vital and varied choreography. The beats rhythmically pulsed through the room, from a mythologically slow "How Deep is Your Love" to the frenzied speed of "Tastes So Good."

The show was set to begin at 8:30 p.m., but was conveniently delayed, and predictably the "white zin" flowing from the pumps behind the bar began to taste like real wine by the time director, choreographer, and manager Dale Anthony made his entrance in a sateen paisley tuxedo jacket, and red high heeled '70s boots.

The women were sloshed and ready! A stream of innuendos flowed from Dale's mouth as he prepped his audience for the big show.

"Are you excited?! Any birthdays out there? Oh, Carol's turning 41! That's not all that's going up!"

"How many ladies came here to see some nice tight buns?!"

Dale was on a roll.

He briefly mentioned a few "rules" — Don't dance on stage, and "Please don't squeeze the Charmin!" The women moaned and groaned a bit, but accepted these restrictions quite well — talk about the kid-in-the-candy-store syndrome. Most eyes are bigger than the appetite anyway, and

much of their anxious energy went into rehearsing the three magic words:

"Take it off!"

Asperations of refraining from unabashed behavior slowly disapated, and this audience began to twist and shout and have fun. It was really quite a remarkable vision, a continually transforming, spinning kaleidoscope of lights and liquor and lips and let's face it — all heck broke loose.

"The Construction Worker who comes up with incredible erections" danced first. Gary (his birth name) charmed the proverbial pants off of the women, then seductively removed his for good measure. Dollar bills mysteriously sprouted from the women's clothing and mouths, and the dancers obediently danced from table to table and retrieved each tip with an enthusiasm rarely found in the work place.

After Gary came "Ice Tee," "Zoro" and "Rambo." Each had a personal show stopper: Ice Tee teased the audience as he performed a fake audition, and was told to get off stage before removing any of his clothes. He toted his own bottle of baby oil and, when finally down to the g-string, smeared it all over his perfectly preened body with the help of a swooning few in the front row. Zoro was famous for owning "the longest sword in male exotic dancing," and knew the women were not referring to his mask when they chanted "Take it off!" Rambo was billed as a 6-foot-2-inch, 230 pound hunk of man and danced around with an M-16.

In between and during the acts Tony danced on the sidelines yelling sugar-coated obscenities to an audience with a sweet-tooth. When the fourth dancer shuffled off the stage, g-string stuffed to the brim with crumpled bills, the women wondered excitedly who would be the final dancer.

Well, what would these women find under Tony's shimmering tux? — They knew they were just about to find out. It took a little rehearsed pushing and prodding to convince Tony to oblige, complaining that he forgot to wear underwear that evening, but he finally handed the mike to Zoro and conceded/conceded.

Tony's cummerbund hit the stage, revealing an all too attractive leopard skin g-string, and he tripped the light fantastically. It would be ridiculous, not to mention impossible, to overlook the searing, salty taste of sex in the room, but the dancing should also be applauded. Perhaps the best dancer of the pack, Dale performed his personally choreographed routine with fire and flair.

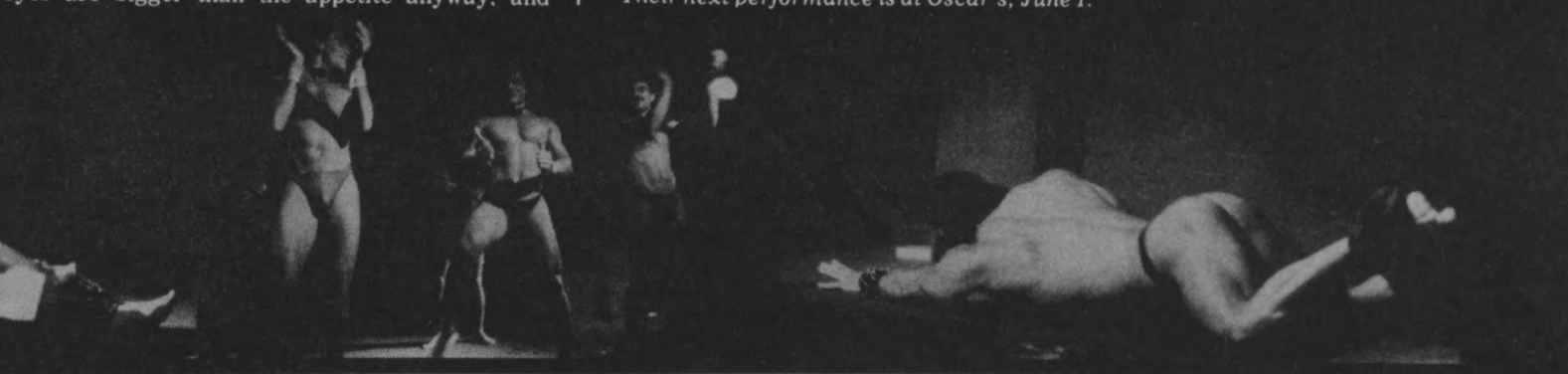
Throughout the evening, the audience paced their breathing as the dancers pulsed their muscles. Each routine, although unique, contained one "G.Q." trademark. Each dancer stripped to a pair of underwear, then turned their backs to the audience — how wonderfully rude — and slowly bent over, squeezing free of all but a g-string. The grand finale, which contained all five dancers and was performed to "Macho Man," contained this crowd pleasing move. By 11:30 p.m., the cheering women were left with a permanently etched image of five of the nicest vertical, cheek-to-cheek smiles of gratitude.

If you've ever asked yourself how these bigger than life (as most us know them) men feel about their professions, not to mention how their mothers feel about their professions, please turn to page 4A for an indepth interview with the five G.Q. Revue dancers.

Their next performance is at Oscar's, June 1.



Photos by Jeannie Sprecher



▲ Movies

▲ Betty Blue

▲ Creepshow 2



■ Ice Tee

■ Zoro

■ Rambo



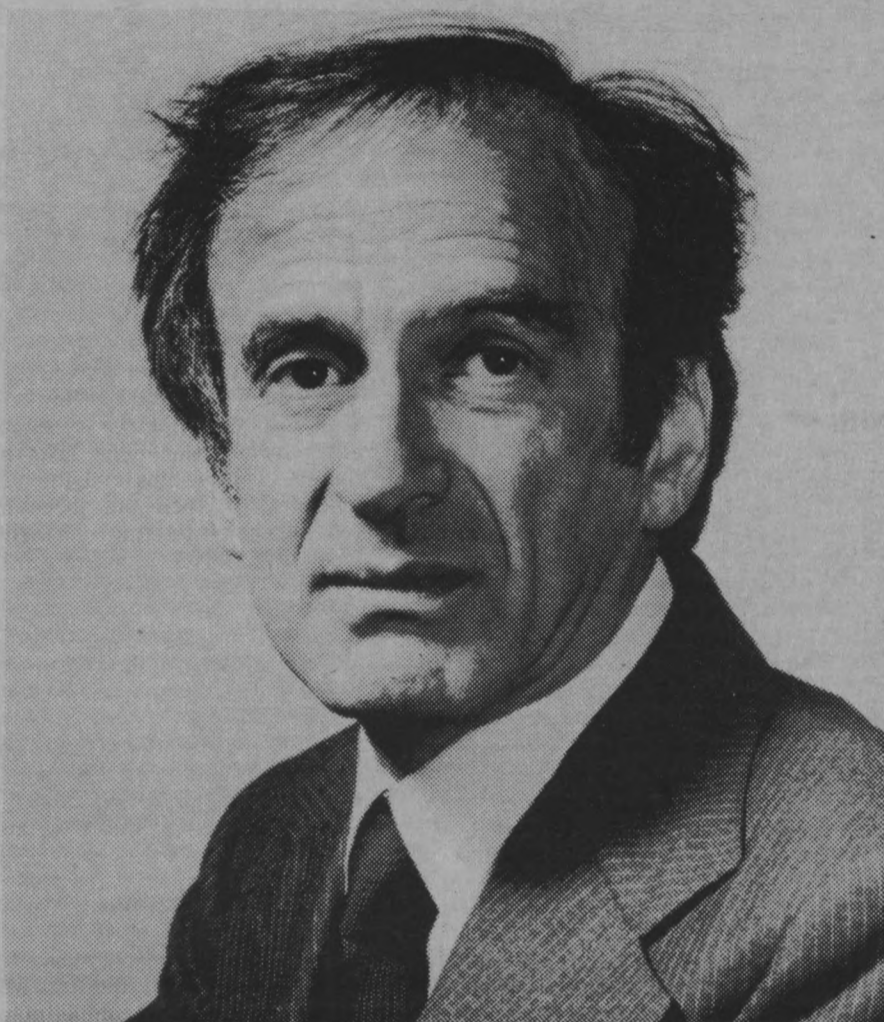
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Betty Blue

The newest trend in films seems to be the disturbing, controversial type such as *Blue Velvet*, *Angel Heart*, and *Platoon*. Their popularity is not limited to the domestic film viewer however, as Jean-Jacques Beineix's *Betty Blue* proves so fervently.

Beineix exhibited his exquisite directing talents with *Diva*, and *Betty Blue* only reinforces those abilities. He presents us with a story of passion and insanity and the fine interplay between the two. Betty (Beatrice Dalle) is a nineteen-year-old *femme fatale*, never afraid to say or do what is on her mind. Zorg (Jean-Hughes Anglade) is a tortured writer of sorts who falls for Betty. She is the catalyst by which his life propels, and he is her sustenance.

Betty begins her quiet delve into insanity by a hellacious temper tantrum which subsides in her throwing all of Zorg's belongings out the window and burning down his bungalow in the south of France, forcing him to another part of the country. Zorg seems to be amused by her radical behavior, as well he should because it only gets worse.

Eventually the two move in with Betty's girlfriend Lisa and her wealthy boyfriend Eddy, this couple not nearly as bizarre as Betty and Zorg, yet they manage a few tempestuous evenings drinking tequila and swepes. Betty continues her odd outbursts of emotional fervor, in one such instance stabbing a customer with a fork. Time and again Zorg calms her down, but there is something quite fierce raging within her soul; its terrifying magnitude becomes realized as the film progresses.

What began as a sensual love story transforms into a disturbing witnessing of Betty's demise. It's almost as though Beineix set us up for her inevitable downfall, because not only does Zorg feel helpless in his attempts to bring her out of insanity, but so do we. Fated from the beginning, Betty is a victim of her passionate and explosive temperament. The film elicits emotions which are intense in their nature. At a given moment our sympathies are with Betty, yet we feel embarrassed and resent her for being so damn bizarre. This sort of attitudinal smorgasbord is a frequently used tactic, yet rarely does it work so well as it did in *Betty Blue*. A most notable performance by both Dalle and Anglade. Their abilities were quite obvious in their delicate display of tumultuous sentiment. This being her debut film, Dalle holds much promise for strong roles in the future.

Betty Blue will play at the Victoria Street Theater through May 14th at 9 p.m. nightly.

— Valerie De Lapp



A quiet moment in the intensely volatile love story of Jean-Hughes Anglade and Beatrice Dalle, *Betty Blue*, a new film by Jean-Jacques Beineix, director of "Diva."

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Crimes of the Heart

Months of planning, auditions and rehearsals will come together tonight when the UCSB Department of Dramatic Arts presents its opening production of Beth Henley's *Crimes of the Heart*.

Directed by Jane Ridley, the play centers around the controversial reunion of three sisters — Lenny, Meg and Babe — following Babe's shooting of her husband, Zachary. Though Zachary is not killed by the blow, from his hospital bed he threatens to take action against the bewildered, depressed Babe.

However, it is not only Babe who must deal with personal dilemmas during the course of the play. Meg returns to her former home in Hazelhurst, Mississippi, after several months in a mental institution, where she landed as the result of stress and confused emotions. Lenny, who lives in the old family home so she can take care of her aging father, is suffering from both loneliness and poor self-esteem. Each sister must come to terms with her feelings of loneliness and self-doubt, before finding strength in the power of love to move forward

and reach for a better life.

"This play is really about family support," said Ridley, who has been at UCSB for two years as an assistant professor of dramatic art. However, the play also encompasses a number of other themes, including love, male/female relationships and the "end of loneliness." When the three sisters reunite, each is fighting with feelings of loneliness, and together they are able to conquer these feelings, Ridley explained.

"I chose this play simply because I love it. It's about three rather wonderful and eccentric women," she said. Other factors also contributed to the selection process, which began last year. "The play provides a wonderful challenge for university actors, and (the characters fit into) just the right age range." Since it takes place in the deep South, it allows the students to examine a different style of living, and it's also funny, she added.

More than 100 people showed up to audition for the play the first week of spring quarter, so competition was tough for the small cast. "First and foremost I was looking for actresses,"

Ridley said. Since the play involves three sisters, she also took into consideration aspirants' "chemistry" and looks. Five weeks ago rehearsals got underway, and now the cast is ready to meet the public.

Ridley, who believes the play is better-written than the movie script, has high hopes for the production. Since it is being presented in the Studio Theater, which has seating on three sides, the setting will be much more "intimate" than the larger Main Theater, and Ridley believes this will make audience members feel they are "eavesdropping" on the characters lives.

"I'm hoping it (the close setting) will make you feel as though you're watching life so that you can feel what the characters are feeling," she said. "I hope when they (audience members) walk away, they will have been moved both to laughter and to sympathy."

Crimes of the Heart will be presented May 7-9, and May 12-16 at 8 p.m. in the Studio Theater. Tickets, priced at \$6 for general admission and \$5 for students, can be purchased by phoning 961-3535.

— Tonya Graham

Creepshow 2, To You Too

Creepshow 2 is so hot because it can easily do what so many horror flicks have flailed at — not take itself so seriously and still keep you really into it and really scared. And it doesn't have to expose its own absurdity, just give us new and totally relatable stories that could be taken from anyone's nightmares.

Horror movies are always the same, right?

Don't let that brain-dead bimbo do any of the following, *again* — go back in the house, go out of the house, open the door, pick up the phone, etc. — which doesn't even matter, because we know if she's had sex, she's psycho-meat, and if she's the only virgin, she'll kill the psycho, at least until *Part XIII*. This is why Stephen King is God — because you're just going along with your everyday routine, then you pull your everyday flake-out or screw-up, then that daydream you had about "what if the cracks in the sidewalk opened up and the earth underneath was a billion worms" comes true.

Creepshow shows us why any wanna-be realistic story about a hillside strangler who's as strong as Conan, as relentless as a dentist, and can make a noise in the upstairs bathroom even though he's waiting outside the kitchen door, isn't a situation we can see ourselves getting in.

Remember summer camp, being hot on the lakeside and looking out to the old raft 100 yards out? Then you're in that deep murky water, so cold and forbidding, and once you're alone out there with the sun not drying you fast enough, you realize you've got

to swim back, and looking into the water, colder and deeper and darker and what the hell's in there anyway? Stephen King will show you, man — it's this big slick of living tar-like stuff that attaches itself to you and just, just devours you.

The basic idea of the two *Creepshows* is a collection of short comic book stories that must be original, fun, scary and twisted — like the second one here, the "slick" that lives in the lake and chows helpless swimmers. We get real characters, two college buddies taking a couple of babes to a deserted lake for doobage ("I feel the need, the need for weed!") and a hopeful score ("I can't get laid, the cold's shriveled my balls!"). After watching his pal and one of the chicks get mowed, the guy still wants to try and take advantage of the other girl (as long as they're stuck?). And she gets it next, not him, before he can even get her suit off. He's still got to swim for it, though and it's a heartstopping race.

The third story was my favorite, with the corrupted rich-bitch wife who accidentally plows a hitchhiker in her Mercedes, but clearly decides she's gonna bail. King cameos as a truck driver who comes along and tells a questioning gawker, "What ya think happened? A guy got creamed! Happens all the time!" Only this guy manages to tag along longer than this lady expected, so she has to try hitting him again. And again. And...

This is a great flick, really fun and really neat. Check it out.

— Jesse Engdahl

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Another hot spring night in Santa Barbara, you never know what's going to happen, especially when hard bodies in G-strings are on stage writhing around giving you looks like 'you know you want it, come and get it.' The G.Q. Revue Monday night at Oscar's featured Mr. Tight Buns U.S.A along with the Italian Stallions live and in heat on stage.

Have you boys no shame?
Sure, I'd seen it before, but never like this. After the show was through, I caught manager/producer/dancer Dale Anthony in his tacky prom night attire — I thought the leopard G-string was much more appropriate, but I guess it was getting a little chilly outside. He told me I looked pretty in moonlight, I stood quietly thinking lewd thoughts — I didn't have to pay for my kisses. The interview began.

How did you get your start in male exotic dancing?

I had danced when I was a law student at UCLA. Then I got my first opportunity to emcee a show which took me a long time to get comfortable doing. It wasn't long before I started thinking that I could run an entire business like this myself because I could dance

Has the threat of disease and the recent AIDS epidemic altered the way you relate to the audience?

It's got all of us concerned, especially when there was some thought that it could be transmitted orally by kissing. We really became concerned because obviously part of our show is collecting tips, and kisses are often given. I'm not as promiscuous as I used to be because of disease, and I think many of the dancers can say the same. Obviously in our line of work we have the opportunity to be with a lot of women, but certainly that gets old after a while, and with the onset of disease it's a different ball game.

What's the worst experience you've had with unruly women during a show?

We've had women completely undress during shows. We've had women jump on stage and tackle the dancers and pull down the dancers' g-string during shows, virtually everything. They've come into the dressing room and refused to get out.



and emcee. About two years ago, I put these groups together, the G.Q. Revue and the Italian Stallions.

What do you think of the women who come to see the show?

I respect all the ladies that come

The Interview

to see the show. I think there's a great misconception about male dance shows. The majority of people that come to see our show find something different about it than they thought it would be; maybe it's presented in a nicer way, it's not as dirty as they thought, or maybe it's more fun than they thought. Many males have an image of male dancers — they're gay or a bunch of weirdos, but after they see our show, they're very respectful.

What's the life of a dancer like?

I don't think people realize the rigorous schedule of these dancers. They dance between five and seven nights a week. Not only do they dance nightclubs, but they dance private parties and are continuously on the road. In between all that they have to make rehearsals, condition and go to the gym and the tanning salon, and are on very hectic schedules. They tour all over the world.

Do you need some kind of alcoholic encouragement to get on stage?

There is somewhat of a problem in certain organizations with drugs and alcohol amongst dancers. In this group none of the dancers drink before the show. Some of the dancers don't even drink alcohol at all — they're so health conscious, and they don't do any drugs. There's so much choreography in our show, we need our concentration. The first year and a half I danced I was totally frightened before I went out there, and I needed to do shooters and drink before I danced. But somewhere along the way you just dance so much you dance it out of your system and after a while it becomes second nature, you don't even think twice.

Have you ever dated someone you met in the audience?

It has happened on occasion. It's very rare that I date anyone on a

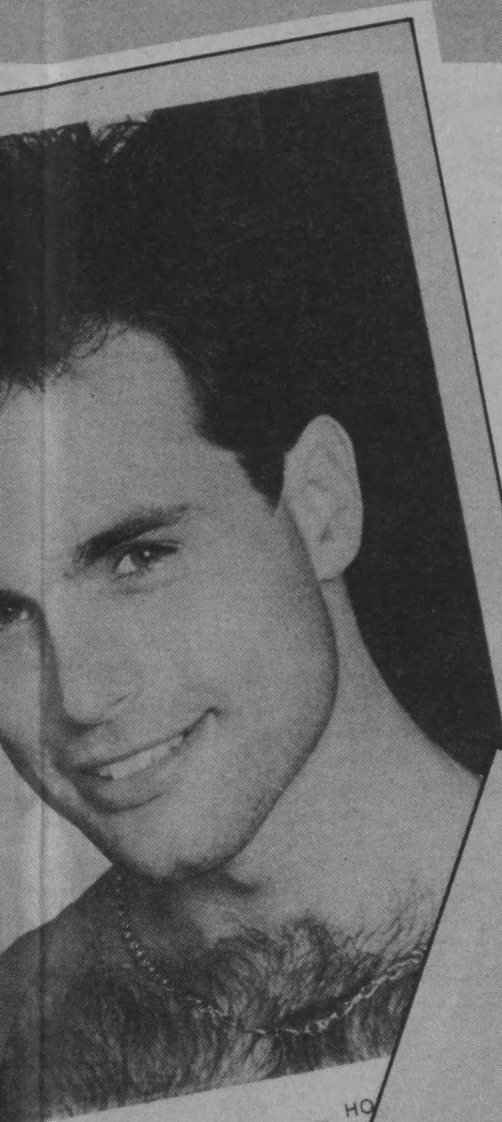
continuous basis, but it has happened that I've met people at a show and we've gone out for a long period of time.

Is it difficult to kiss an unattractive woman in the audience?

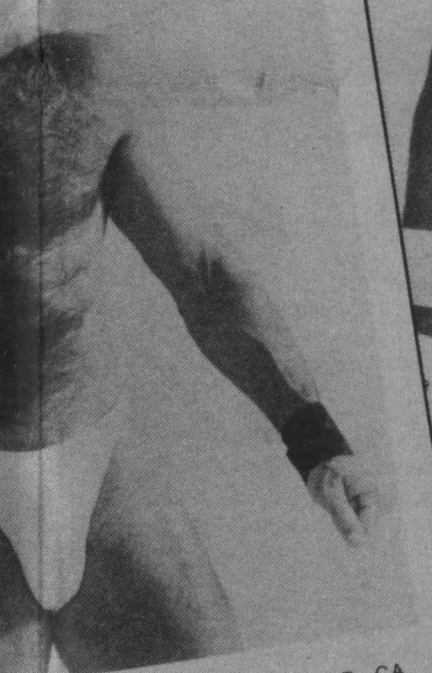
It's certainly not easy, and it's getting more and more difficult. Many shows I try not to French kiss any women at all. I don't always do that, but many shows I do.

How do you keep from showing your excitement during a show?

I have gotten mildly excited at shows but it's rare. I think people get sexually excited normally because they are anticipating something exciting to happen. When a dancer's on stage he is not anticipating something exciting to happen sexually, at least at that point in time. It might later on that night with one of the people in the audience, but it certainly isn't



GARY



ICE TEE

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GARY

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happened to strut outside for a breath of air. It was like going behind the green door. Rico and Ice Tee stood fully clothed in front of me, the air was thick with subtle tones of sensuality. There would be time enough for that later. The interview continued.

What do your mothers think about your jobs?

ICE TEE: My mom loves it. She's been to the show before and seen me. She's very proud of me.

RICO: My mom doesn't know. I come from a very strict Italian family. She's a little old fashioned, and to have her son come out here and take his clothes off, she wouldn't be into that. She knows I dance in different clubs around Southern California, but she doesn't know I take my clothes off. The dancing part she thinks is fantastic.

the bad stuff." He shook his head solemnly, "I read the last article, man," he said with disgust. I vehemently denied having anything to do with the latest article in another newspaper — "independent" from our own — written by a male reporter (brilliant story assigning), and tried to go on with the interview. Gary and his tight buns dissappeared quickly into the parking lot without another word.

How does it feel to have the tables turned and be screamed at and lusted over — just another piece of meat?

ICE TEE: It's a part of the job and actually it's a turn on. Everybody reacts differently, it's a trip. If they don't get too out of hand and start grabbing your balls and everything else, it's fun. And long as they don't get too grabby-grabby it's a lot of fun.

RICO: I don't consider myself a piece of meat when I'm up there. I consider myself an entertainer and

going to happen right there. His mind is on entertaining and performing. I think if that same dancer were to go in a back room with someone he were attracted to and he anticipated something happening, believe me he would get excited in a matter of seconds.

Are the shows really beneficial for the women, or is it just a lot of unfulfilled fantasies?

I think a show like this is great for women. It's clean fun, and a chance in a safe way for a married woman to go out and kiss and hug another man. It's a great release for them and a part of the sexual revolution. It shouldn't be looked down upon, although the show can get a little sleazy at times. I don't think the women go to the show to take home one of the guys, the thought may cross their mind, but they don't do it.

I'd had my share of Dale's smooth smile and chiseled physique. He sauntered back into the club just as two more stallions

Who does the choreography for your individual routines?

RICO: We do our own choreography. We used to have a choreographer but he's not with us any more so we just added to whatever he gave us and spiced it up a little bit. We're adding all the time because we have new acts and finales.

Where do you tour?

RICO: We just confirmed a tour to Lake Tahoe and Washington D.C. We've been to Canada and are going back this summer. We tour Southern California basically, from Santa Barbara all the way down to Palm Springs. We're all over the place, a different city every night.

Are either one of you attached?

ICE TEE: I've been married for four years, but separated for nine months. It's not because of the job.

RICO: I don't have a serious relationship with anybody right now.

At this point in the interview Mr. Tight Buns U.S.A. appeared in the dim moonlight and informed his two dancing hunks "not to say anything bad because they print all

that's what I get paid for. If I can go out there and make you smile and happy then I know I've done my job.

ICE TEE: Being thought of as a piece of meat goes along with the job.

Do you enjoy your work?

RICO: I love getting up there and entertaining an audience. I make the ladies happy by getting up there and doing the best job I can.

ICE TEE: I love it! I like to dance and if I can turn a women on at the same time, more power to me. If I can get a girl to sit there, smile, watch me and think dirty thoughts — get a little seat dancing going on, I know I've done my job. It makes me feel good.

What's your fitness routine?

BOTH: Sexercise and aerobisex. **ICE TEE:** We train about five days a week. If we don't, we look fat and ugly on stage and we don't make any money. It's part of our job to stay in shape.

How much money have you made on an individual tip?

RICO: \$100

ICE TEE: \$137

Not bad for one little kiss.

—Valerie De Lapp



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MISSION THEATRE	618 State St., S.B. 962-8616
VICTIMAS DE LA POBREZA ESTOY SENTENCIADO A MUERTE	
SANTA BARBARA TWIN DRIVE-IN	907 S. Kellogg Ave., Goleta 964-9400
1. LETHAL WEAPON 8:05 PLATOON (R) 9:55 2. CHILDREN OF A LESSER GOD 8:00 COLOR OF MONEY 10:00	
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CRIMES OF THE HEART

written by Beth Henley
directed by Jane Ridley

MAY 7-9 and 12-16
8:00 PM

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Presented by the UCSB Department of Dramatic Art



book by JOE MASTEROFF
music by JOHN KANDER lyrics by FRED EBB

musical numbers staged by FRANK W.D. RIES
vocal direction by JUDITH OLAUSON
musical direction by MICHAEL MORTILLA
entire production under the direction of
STANLEY GLENN

MAY 14 - 16 and MAY 19 - 23

MAIN THEATRE

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A presentation of the UCSB Department of Dramatic Art
in cooperation with the Department of Music

Lloyd, Friends and Music

Charles Lloyd and Friends performed what could be called a crescendo concert this past Friday at the Lobero Theatre. The first pieces were a bit rough around the edges as it seemed that Lloyd, his instruments, and the audience behaved like old friends getting over the first few minutes of awkwardness occasioned by a long awaited and much anticipated reunion. But very soon the original rapport was established and the musician and instrument, the performer and audience, enjoyed the warmth of a renewed friendship.

Lloyd's easy stage manner fit the mood of this reunion. At times when he was not playing he might stroll about the stage communicating visually with the band members still playing, sip water from a large yellow cup, mop his brow with a tennis towel, or simply sit on one of the several stools scattered about the stage or on the piano bench alongside Michel Petruciani.

At other times Lloyd would leave his sax and flute and pick up two large rattles, intimately and energetically entering into the music. Occasionally the rattles and the music seemed to be playing Lloyd, whose physical movements often echoed the sonic motion which enveloped him. Lloyd's enthusiasm was like that of a child who had found a long lost pet, or discovered an exciting fact of nature. He had an unrestrainable sense of glee and happiness about him. It was evident that Lloyd and his fellow performers enjoyed this show also.

The overall quality of this performance was astonishing. Each musician is a true master of his instrument. Their combined performance did not obscure the quality and greatness of each individual. Instead, both individual and corporate skill were displayed.



The full-bodied and clear sound of Gary Peacock's bass solo highlighted the beautiful tone of an instrument which is infrequently spotlighted and rarely played so adeptly.

Piano solos by Ron Altbach and Michel Petruciani demonstrated both a wonderful command of traditional jazz forms and the thrilling development of musical ideas that is to be expected from improvisational sections. Petruciani simply melted the ivories in several flaming solos and lead pieces.

Drummer Son Ship Theus shone like a bright star during two spectacular solo selections. With speed often associated with heavy metal music and precision frequently ascribed to the big band sound, Son Ship's performance was outstanding.

After the concert Son Ship commented that music, "Can be used for many things, to worship God, for entertainment." He continued to say that each person has a God-given gift. Before playing the drums he had played

many other instruments which his parents had to make him practice. But when he found the drums he knew they were his gift. This discovery had become the background to his tremendous success as a drummer. He noted that, "When a person finds the instrument that's right for them it tends to open people up." Referring to his own work as a drummer he said, "It's a blessing."

"Charles Lloyd and Friends" was a very appropriate title for this concert. The sound was not the result of only one artist. This concert was the product of five superbly talented and hard working musicians who met in the spirit of friendship and gave birth to a musical event that had the beauty and delicate strength of a spring flower. The music of this event was both a form of worship to the Creator and a source of entertainment for the nourishment of the human, physical elements. Perhaps this concert also has inspired some person in their "God-given gifts."

—Bill Spaulding

Extreme Confusion Boxes Nolte

Extreme Prejudice tries to be the buffest, toughest action adventure, cops and robbers, Uzi-fest ever — but only succeeds in disjointed scenes, while failing to bring itself together into the tight drama it wants to be. Returning from 48 hours are director Walter Hill and star, Nick Nolte, so right off we see enormous potential. Potentially good is all this movie ever is.

The basic plot line has six ex-soldiers led by Major Hackett (Michael Ironside) who are officially classified as killed-in-action and are really alive and working on a covert mission in Texas Ranger Jack Benteen's (Nick Nolte) town. They are aware of Jack's struggle against the smuggling ring of Cash Bailey (Powers Booth), who also happens to be Jack's childhood friend and also happens to have been an old lover to Jack's current girlfriend. Got all that?

Well, it gets worse. This covert group has to undermine Jack and his police force while they rob the local bank where Cash is really keeping his money. Only one of them gets killed and two are caught by Jack after the robbery. So Hackett admits to Jack

that they're ex-soldiers trying to bust Cash, and offers to let him help. Only Hackett tells his men to terminate Jack too.

The movie is only trying to set the traditional cowboy's righteousness against the corruptions of his old friend with drugs and his own country's CIA types. So why do they have so many twists and turns, coincidences and double crosses, keeping the plot twice as confusing as any Agatha Christie novel? It's not a mystery created for us to try and figure out, yet it continues to mystify with one switch after another.

The action is non-stop, hard-hitting fun, and Powers Booth gets off some of the greatest power-psycho bad guy one-liners since Tony Montana. Nolte gives the movie its only consistency with his straight edged portrayal of a straight arrow Ranger who is unmovable in his traditional value system. It's a drag — such as confusing plot undermines not just what's the only good in the movie, the action packed confrontation of good and evil, but what the movie should have only tried to be.

— Jesse Engdahl

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Artist-writer Betty LaDuke will give a free illustrated lecture entitled "Companeras: Women, Art and Social Change in Latin America" on Thursday, May 7 at 4 p.m. in UCSB's Girvetz Hall 1004. She will discuss the diverse situations and political environments of urban and rural women in Haiti, Chile and post-revolutionary Nicaragua, and how these women are dramatically reshaping traditional crafts and fine arts in a period of political and economic change.

This free event is presented by UCSB Arts & Lectures, the Women's Center, A.S. Program Board, College of Creative Studies, Departments of Art History and Art Studio and Latin American and Iberian Studies Program. For more information, call UCSB Arts & Lectures at 961-3535.

Mary Lee Sargent, Instructor in Women's Studies and History at Parkland College in Champaign, Illinois, will trace the history of dramatic, nonviolent actions for peace, social justice, and equality organized by feminists. She will analyze the reluctance of some contemporary feminists to adopt direct action as a strategy and describe current efforts to create a national grassroots movement committed to direct action tactics. Co-sponsored by the Women's Center and the Associated Students Commission on the Status of Women. For more information phone 961-3778.

The University Artists Series will present violinist Ronald Copes and pianist Brent McMunn in a recital on Friday, May 8 at 8 p.m. in Lotte Lehmann Concert Hall. Admission is \$6 for the general public, \$3 for students and seniors. Tickets are available at the UCSB music office or at the door.

The UCSB Opera Workshop, directed by Michael Ingham, will present Henry Purcell's "Dido and Aeneas" on Saturday, May 16 at 8 p.m. in Lotte Lehman Concert Hall. Admission is free.

The UCSB department of music will present John Harbison in a free Composer's Forum on Wednesday, May 6 at 2 p.m. in room 1145 of the UCSB music building.

Harbison, Composer-in-Residence with the Los Angeles Philharmonic, won the Pulitzer Prize in music for 1987.

The UCSB department of music will present composer and classical guitarist John Schneider in a free recital and lecture on Wednesday May 13 in room 1145 of the music building. The recital takes place at 12:15 p.m.; the Composer's Forum takes place at 2 p.m.

Pianist Roger Vignoles, guest artist, will be present at a free UCSB master class for singers in room 1250 of the UCSB music building on Friday, May 8 from 11 a.m. to 1 p.m.

Vignoles is performing with British mezzo-soprano Sarah Walker on Monday, May 11 at 8 p.m. at the Lobero Theatre under the auspices of the Esperia Foundation.

The UCSB department of music will present baritone Matt Carey in a free Guest Artist Recital on Wednesday, May 13 at 8 p.m. in Lotte Lehmann Concert Hall. He will be assisted by pianist Brent McMunn and tenor Kevin Tarte.

UCSB's Musica Antiqua, directed by Alejandro Planchart, will present a concert of "Dances and Chamber Music from the Renaissance" on Sunday, May 10 at 4 p.m. in Lotte Lehmann Concert Hall. Admission is free.

The University Artists Series will present tenor Carl Zytowski and pianist Betty Oberacker in Franz Schubert's song-cycle, "The Lovely Maid of the Mill" (with English translation by Zytowski) on Sunday, May 17 at 8 p.m. in Lotte Lehmann Concert Hall. Admission is \$6 for the general public and \$3 for students and seniors.

Repertory-West Dance Company will once again join forces with nationally-acclaimed guest artists in their spring concert, scheduled at the Lobero Theatre for May 15, 1987 at 8 p.m. Kathryn Posin and Robert Mason, of the New York City-based Kathryn Posin Dance Company, will perform with Repertory-West in an evening of contemporary modern art. Co-presented by the Lobero Theatre Foundation, the concert represents Repertory-West's continued commitment to a broad spectrum of collaborative efforts.

Following a highly successful collaborative performance with Guest Artist Lucas Hoving last spring, Repertory-West was invited by the Lobero Theatre Foundation to be co-presented by the Theatre as "company in residence." Repertory-West is the first dance company in Santa Barbara to be so honored. *Amahl and the Night Visitors* was co-presented in December to rave reviews and has become an annual event.

Now in its second decade, Repertory-West is the only professional dance company in the Tri-County area. The eight-member dance company performs full-scale concerts in the community of Santa Barbara, on tour, and abroad.

The May program will feature three works by professional choreographer Kathryn Posin, who was a visiting dance lecturer at UCSB during the fall quarter. While in residence, she set her piece *Galena Summit* on six members of the company. The piece was originally commissioned in 1981 in Sun Valley, Idaho. *Galena* is the name of a pinkish-grey rock that makes up the peaks of the Sawtooth mountains where this dance was choreographed. Repertory-West's Artistic Director Alice Condodina describes the almost half-hour work as, "an exhilarating, technically demanding work — abstract yet directed in its representation at the same time of a group of mountain climbers and the inspiration of climbing."

Spring Arts Festival

Wednesday & Thursday

May 6 & 7

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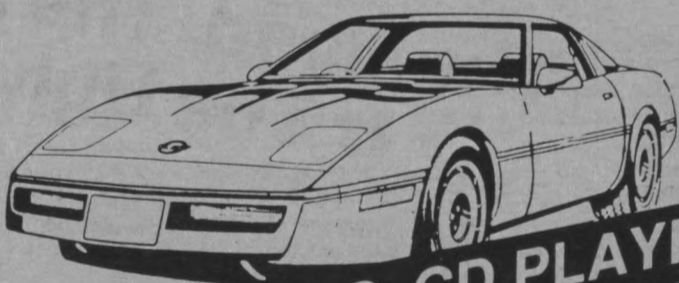
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